

THE HISTORY OF  
CYRUS EDWIN DALLIN  
EMINENT UTAH SCULPTOR

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DEPARTMENT OF SCULPTURE

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## PREFACE

In presenting this information on Cyrus Edwin Dallin, eminent Utah sculptor, the author wishes to thank all those who have helped. He is especially indebted to the University of Utah Library, and the Ogden and Salt Lake Carnegie Libraries for many courtesies and help. He appreciates information received from Edwin E. Dallin, son of the sculptor, pictures and information from Powers Studio, Boston, Massachusetts; courtesies from Brookgreen Garden, South Carolina; Museum of Fine Arts, Boston, Massachusetts, and commissioners of Fairmount Park, Philadelphia, Pennsylvania.

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## INTRODUCTION

### DEVELOPMENT OF SCULPTURE

The origin of sculpture is lost in antiquity. In fact, sculpture is as old as civilization itself. The appreciation of the fine arts do not belong to the savage era of the human race as that was a period of self-preservation, although there are some evidences in caves and on weapons of carving and painting. As civilization evolved mankind acquired leisure and we find him expressing himself in the universal language of the fine arts.

The idolatry of the old world stimulated sculpture in the worship of their many gods. We are told in the Bible that the Israelites were repeatedly exhorted to turn away from the worship of images and they were punished, according to the Holy Writ, because of their disobedience in this respect. Hence, in sculpture they did nothing as their religion forbade their making "graven images."

Sculptured works have been found in many Hindu and Persian ruins. The museums of Paris and London display many interesting works which date back as far as 930 B.C. The antiquities of Babylonia date back as far as 3500 B.C. and can be seen in the British Museum of London.

## In Egypt

Among the nations of antiquity the Egyptians were the first to elevate sculpture to an important national art. They believed in a hereafter and their sculpture was for the most part used for their temples and the tombs of their dead. The Egyptians understood much about the human form but were very stiff in their interpretation and hence failed to give it the appearance of life. The figures are almost always standing or seated and always face front and have a fixed type of face. There was a rule that a verticle line be drawn from the center of the forehead, through the nose and the center of the breastbone and down to the ground dividing the figure into two equal parts, with the head faced forward. The rule has come to be called the "law of frontality," and was retained for four thousand years. All the figures rested their weight on the soles of both feet. "When the Egyptians put one foot forward that was a great step in art."<sup>1</sup> In the Egyptian reliefs regular rules were also followed. The figures are shown with the head, the legs and feet in profile but with the eye and shoulders in front view. The body makes a transition from shoulders to legs. This results in a stiffness which we recognize at once as characteristic of Egyptian reliefs.

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<sup>1</sup>Avard T. Fairbanks, Lecture March 30, 1948, Ogden, Utah.

### In Greece

Greek sculpture like Egyptian work was religious in its nature. Everything prior to the Greeks can be classified into one period. With the Greeks the fine arts climbed "upward into more perfect forms" and the sculptors put life into their work, a decided contrast to the Egyptians, and others. Polycletus during the fifth century B.C. was the first to make his statues live. He did this by advancing one foot before the other and shifting the weight of the body to that foot, hence bending the backbone. The turning of the head by another sculptor and the stepping forward and bending the body made for grace and life. Then came the golden age of Greek sculpture with Phidias who realized the highest ideals of beauty and dignity before the decline, which was brought about through internal feuds.

### Renaissance

As Greece declined the Romans grew in strength and conquered it, thus a Greco-Roman sculpture was evolved. This was followed by the early Christian, Byzantine, Medieval and Gothic sculpture. And then came the second great period of the world in sculpture, that of the Renaissance, the art of Greece being the first. This was achieved by a study of Greek and Roman culture which had passed away and been forgotten during the Dark Ages. Italy was the place where there



was the most wealth and leisure and so it was there where the first great awakening came. Before the beginning of the great epoch there were men who were forerunners. These were the three Pisanos, the father, son and grandson. Then followed Lorenzo Ghiberti, Donatello and the Della Robias and then came the full Renaissance with Michael Angelo, the greatest of sculptors of all time. Modern sculpture followed and developed in England, France and other countries.

#### AMERICAN SCULPTORS

Horatio Greenough, was perhaps the first sculptor in America who came into prominence. Important sculptors since his day are, Hyrum Powers, Crawford, Brown, Clevenger, Palmer, Miss Hosmer, Story, Augustus Saint Gaudens, Ward, MacMonnies, Daniel Chester French, Hartly, Partridge, Manship, Herbert Adams, Truman Bartlett, Bitter, Nichaus, Proctor, Barnard, Gutson Borglum, Lorado Taft Aitken and Wernman.

#### EMINENT UTAH SCULPTORS

Listed among our great American sculptors are four from Utah who are men of unchallenged merit in the world of art, Cyrus E. Dallin, Mahonri M. Young, Avarad T. Fairbanks and Solon H. Borglum. The first three were all born and raised here and have contributed much to the culture of our state. Solon Borglum was also born here but the family moved to Nebraska when he was a baby so that many do not know that

he too, was a native son. It is to the first of these four great Utah sculptors, Cyrus E. Dallin, that this thesis is devoted. These men have all won national and international fame and it is with regret that each one can not be treated at this time.

Dallin, Young and Fairbanks all went away to study but they returned home often, sometimes for pleasure and other times to execute commissions. Everyone is familiar with Mahonri Young's beautiful "Seagull Monument," the statues of Joseph and Hyrum in the Tabernacle grounds and the "This is the Place Monument." Avard Fairbanks is known to the people of Utah for his "Winter Quarters," "New Frontiers," and the bas relief which attracted the attention of thousands of People at the Church Century of Progress Display at Chicago in 1933. Utah is fortunate in having him as Dean of the new School of Fine Arts at the University of Utah.

Other Utah sculptors who have achieved prominence in the art world are: Melvin Earl Cummings, now of San Francisco, Joseph A. Packer of Hollywood, Millard S. Malin and Torlief Knaphus of Salt Lake City.

CYRUS EDWIN DALLIN

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*Cyrus E. Dallin 1935*

## CYRUS EDWIN DALLIN

### The Spirit of Life

In a book entitled "Human Side of Greatness" by William L. Stidger, a chapter is devoted to Cyrus E. Dallin in which the author gives it the title "The Spirit of Life," which also is the title of one of the sculptor's pieces. This spirit which emanated from the soul of Cyrus Edwin Dallin and the inspiration which came with his work had its beginning in the log cabin where the great Utah sculptor was born to a mother whose life and philosophy radiated in that of her son. This spirit is best portrayed in Dallin's own words as follows from Mr. Stidger's book:

I did the statue of Anne Hutchinson which now stands in front of the state house in Boston, and tried to put into it the spirit of the unafraid pioneer woman. My own mother was a pioneer in the West. When I get to talking about my mother I'm a silly old goose. My mother had more genius--more pure genius--than anyone I have ever known. She was the most superb democrat I have ever seen. She loved the beautiful in color, form, music, and literature and transmitted that love to me. Her whole life was one of devotion to others and to beauty. One day she said to me, when we were talking about pioneer days and I referred to the hardships she had had to endure, 'My boy, I have never had any hardships, for hardships are only those things which hurt the soul! As long as I have love, children and home, that is glory for me. You have given me a beautiful new home, but you cannot bring back the joy of that single-room cabin in the West where you were born to me.' She bore seven children in a wilderness



*Anne Hutchinson*

cabin, and the memory of that home is the most beautiful thing in all of my life.

When I modeled the statue of Anne Hutchinson I wanted to put into it the spirit of the pioneer mother who helped to settle this nation; and then, in turn, helped to create the West. I put into that statue a mother with a Bible in one hand and leading a child with the other; both child and mother with uplifted, triumphant faces, as if headed into the light; as if seeing something ahead and above, some celestial sight which leads them on to future conquest. I thought of my own pioneer mother as I designed it. When it was finished, I took mother to see it and asked her if she thought it looked like her. She replied in a characteristic manner, 'I don't know how I look, but I know it looks as I feel.'<sup>1</sup>

### Childhood

From that mother came the great sculptor, Dallin, internationally known, admired and rewarded--one of Utah's brilliant sons of whom all are proud. Mr. Dallin was born in Springville, Utah, November 22, 1861, a son of Thomas and Jane Hamer Dallin, Utah County pioneers. It was in the beginning of western life and the Indians and pioneers lived side by side. Dallin states that this earliest home was surrounded by an adobe wall ten feet high to prevent undue familiarity on their part. However, he tells us that there were other red neighbors who were not to be feared and that he became very well acquainted with them, learning their ways and even their language. Every spring and fall the

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<sup>1</sup>William Leroy Stidger, Human Side of Greatness, (New York: Harper & Brothers, 1940), "The Spirit of Life" pp. 96-97.

Ute Indians came to pitch their "colorful village of tepees and to trade pelts and trophies of the hunt for the products which white man made."<sup>1</sup> Their camp was on a stretch of prairie close to the settlement where Cyrus spent his childhood.

"My playmates," he relates, "were Indian boys much of the year. My games were Indian games."<sup>2</sup> Dallin tells of one game in which they pressed a wad of clay on the end of a willow shoot. Then they would swing the stick whip-fashion and the lump of clay would fly off like a bullet. That was their "warrior game" and once you were hit you really knew it. Dallin said that when they got tired they would sit down at the clay bank and model the animals that roamed the prairie in those days, antelope, wolves, buffalo and horses. He tells us that it was there on the clay bank beside the village of Ute tepees that he got his liking for modeling, and that at the age of seven he had modeled the heads of his favorite chiefs.

Dallin tells us of the culture and refinement within the Indian home; that the children were respectful to their parents; that he never saw an Indian child given corporal punishment; that when the children were corrected it

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<sup>1</sup>E. Waldo Long, The World's Work, (New York:Double-day & Page Company, September 1927), Vol. 54, p. 565.

<sup>2</sup>Ibid.



was in a quiet, instructive way. He tells us that the Indians had a code of honor in which to lie was an unthinkable crime and that it never occurred to them in the beginning that the white man could lie. Therefore it was easy to trick the Indians with falsehoods and empty promises. When the Indians realized that the white man did lie they were referred to as "men with forked tongues." It became the habit of the Indians to refer to the white man by holding up two fingers outstretched from the lips--the symbol of the forked tongue.

So it was during his boyhood that "he learned to know the American Indian and his traditions, some of the more important of which he has preserved for us in his striking bronzes."<sup>1</sup> He also acquired a "sympathetic understanding of the redman and felt strongly the injustice of the treatment sometimes accorded the Indians during the period of their dispossession from their native land."<sup>2</sup>

He studied the horses on his father's farm and became familiar with every move, every line of beauty, every muscle, and every pose of these powerful and graceful animals. After receiving his early education at the Hungerford Academy in Springville young Dallin began working with his father who was a gold miner. Lorado Taft tells us "that one

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<sup>1</sup>Stidger, "Utah Art and Artists," (August 2, 1928), Ogden Carnegie Library, Ogden, Utah

<sup>2</sup>Salt Lake Tribune, December 1, 1925.

eventful morning the miners struck a bed of soft, white clay and young Dallin lost his soul that day..... It was as if an electrical flashlight had revealed to him in the dark gloom of everyday tasks the pathway down which he was to tramp to enduring fame."<sup>1</sup>

### Discovery of Talent

Mr. Stidger relates Dallin's story of this eventful moment when they struck the bed of white clay.

A certain type of soft, pliable white clay came up with each bucketful which came from the mine. I always wanted to model things with my hands. I had a knack of working with my fingers. I had no training in sculpturing, but I had studied form and art in magazines and pictures.... In between lifting up those buckets of heavy clay, while father was digging in the shallow mine and I was waiting for another load, I would take that pliable clay and shape it into whatever form my inspiration dictated. One day, as I idly played with the gray-white clay I modeled the head of a man and the head of a woman and laid them on a pile of debris beside the pit opening. An adventuring Bostonian, who was in Utah prospecting for gold, came by and saw the two heads which I had modeled, and exclaimed to my father, 'That boy is a genius! He will be a great sculptor some day. You must get him to Boston. He must have a chance to develop that talent!"<sup>2</sup>

Dallin states in his life story that he has always tried to repay that Boston stranger who helped him find his real talent, by watching for talent among his students and elsewhere and helping them find their true places in life.

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<sup>1</sup>Stidger, "The Spirit of Life", Human Side of Greatness, (New York: Harper and Brothers, 1940), p. 87.

<sup>2</sup>Ibid., p. 88.

## Begins Art Education in Boston

It was not long after the experience with the Boston stranger, Mr. C. H. Blanchard, that through his efforts Dallin found himself on a train headed for Boston. Mr. Blanchard knew the sculptor, Bartlett, and made it possible for Dallin to go east and study. The greatest friendship developed between Blanchard and Dallin and existed through their lives. It was in the year 1880 that Dallin went east, at the age of nineteen. In the following quotation he tells how on that train trip he was thrilled with an experience with a delegation of Indians who were bound for Washington to see the "Great White Chief."

In spite of the fact that I could not speak their language, nor they mine, those four days on that slow train gave me a deep and abiding respect for those fine-looking specimens of man-hood. Not a single one of them was under six feet in height. They were dressed in the gorgeous colors of their tribes, with gala adornments; their bodies were magnificent specimens. When they took their morning ablutions, I watched with an eager embryo artist's eye, their huge, graceful torsos, their clear bronze skin, their muscular bodies, their rippling muscles, and was fascinated with them. I had always had a deep admiration for well-kept bodies; for clean living and disciplined physical culture. These young braves were perfect specimens of athletic development and discipline.

One of these was less than twenty years of age, and we were attracted to each other like two brothers. We talked in sign language, and in those four days we came to be comrades. We each saw something in the other to admire and respect. I have never got over

that chance four-day contact with those Indians on that trip from Utah to Kansas City. It has influenced my life and my art for half a century.<sup>1</sup>

Twenty years later, while in Washington, Dallin met another delegation of Crow Indians, among which was one of his former friends whom he had met on the train in 1880. They recalled their experiences together and laughed over an episode which occurred. While going through a tunnel one of the Indians was so frightened he crawled under a seat and was found there praying when the train emerged from the tunnel.

He arrived in Boston the first week of April 1880 "penniless, lonely and bewildered." It was his first visit to a large city. His first work was in a terra-cotta factory and his first study was with the sculptor, Truman H. Bartlett. In the autumn of 1882 he was in a studio of his own in Pemberton Square making portrait busts and statuettes. In 1884 the Charitable Mechanics association announced a competition for models of an equestrian statue of Paul Revere. The city of Boston was to appropriate five thousand dollars and twenty thousand dollars more was to be raised by public subscription. Dallin entered the contest along with Daniel Chester French and others. After months of waiting to hear the results of the contest the newspapers announced that "Charles E. Dillon" of Utah had won the prize.

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<sup>1</sup>Ibid., p. 90.

'They did not even know my right name!' says Dallin. 'The second award went to a man named Kelly and the third went to Daniel Chester French. On the morning when the awards were announced, when I reached my small studio there was a card under my door from Daniel Chester French, and it read: 'Dear Dallin, I came up to congratulate you on your well-deserved victory. Daniel Chester French.' That was the kind of greatness that Daniel Chester French had in him. No wonder that he could comprehend and interpret the great and generous Lincoln as understandingly as he did in that beautiful Memorial marble in Washington. From that day until his death, a few years ago, French and I were close friends. I have always noted in life that the bigger the man is, the more generous he is toward others. There is no feeling of jealousy in a great man... But, in spite of this early victory, my first success turned out to be the major disappointment and tragedy of my personal and artistic life. . . . It turned out to be a tragedy because of the jealousy of an artist who had a son in the competition. That jealous and envious artist started a controversy in the public press... Public opinion, influenced by agitation, forced a second competition... Once again, I, fortunately and much to my delight and surprise, won. And again the great and generous Daniel Chester French--quite in contrast with the jealous artist who had forced the second competition-- wrote me a note, saying, 'Dallin you've beaten us all again. You're far ahead of the rest of us!'<sup>1</sup>

The newspapers announced that Dallin was to go on with the completion of the statue of Paul Revere, so thinking he was "on top of the world" he went home to Springville to celebrate his double victory. After returning to Boston he signed the contract and the statue was to be paid for by popular subscription (for the most part); but because of the controversy which the jealous artist had continued over a period of two years it was impossible to raise the money to go on with the work. Dallin goes on to say, "I was disappointed but not defeated. I learned that life is full of

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<sup>1</sup>Ibid., p. 91

disappointments. But I have also learned to leave disappointments behind me and go on to something else. I turned to another project. I remembered my stalwart Indian friends on the train and did a piece, showing an Indian shooting an arrow into the air. He was standing on the skeleton of a buffalo."<sup>1</sup> This piece, "The Indian Hunter", was exhibited in New York in 1888, and won the gold medal in the American Art Exhibit and was voted on by the artists themselves.

#### Studies in Paris

Through this new achievement a wealthy Boston woman, who sympathized with him in his Paul Revere tragedy, made it possible for him to go to Paris to study and there he entered the Julian Academy in August 1888 just two weeks later than Harwood. So really his great opportunity to study abroad came as a result of the Paul Revere tragedy.

Dallin had hardly got settled in Paris when he had an unusual experience. He saw a great crowd of curious and excited people gathered around a point of interest. Upon closer view he could see a group of American Indians and Frenchmen. In the midst of them was a mannish looking artist painting an old Indian chief who was sitting astride a beautiful horse. Mr. Stidger quotes Dallin as saying:

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<sup>1</sup>Ibid., p. 93.

At first sight I thought that this artist was a man. Then my heart almost stopped beating; I heard French voices murmuring with admiration and awe the magic name, 'Bonheur! Bonheur! Rosa Bonheur!' Buffalo Bill's show was in Paris and the great artist had taken advantage of the opportunity to paint American Indians and horses.<sup>1</sup>

It must have been a wonderful thrill for Dallin to witness this great painter of horses there portraying on canvas the redman in whom Dallin had found qualities of nobility and dignity. Dallin states that it was this experience in Paris and the one on the train with the Indians which had made him a sculptor of Indian men and horses. It was in Paris he says, that he conceived the idea of Indian equestrian groups which he later executed and which are located in several of our large cities in the United States. Four of these equestrian figures compose a series of episodes which illustrates the losing struggle of the Indians with the white man. The series begins with "The Signal of Peace". Dallin tells us that almost instantly after the experience with the Indians and the great artist in Paris the idea for this first equestrian statue flashed into his mind and he began planning it. During the six months that Buffalo Bill, with the company of Indians, remained in Paris, Dallin and Rosa Bonheur often worked together in the camp, frequently from the same model.

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<sup>1</sup>Ibid., p. 94

M. Stannard May gives us Dallin's story about Rosa Bonheur in the following quotation:

I remember the last day we visited the Indian camp, just before Buffalo Bill was leaving Paris. She presented a ring to an aged chief, telling the interpreter that it was a token of her friendly interest and to tell him that her name in French had a certain significance the same as all Indian names. The old chief took the ring, slipped it on his finger, saying through his interpreter, 'I place this ring on my finger as sign of friendship, and the finger shall leave the hand sooner than the ring.'<sup>1</sup>

Dallin was asked by a Dr. Evans of Baltimore, to make a statue of Lafayette. It was executed in bronze and presented to France by the American people. It was shown in the great exposition of 1889. Dallin was very happy to work under Chapu in Paris. He says that he was a wonderful man and that the relation between the teacher and pupils was like that of the old Florentine School.

In 1890 Dallin exhibited his famous "Signal of Peace" in the Paris salon in which it won honorable mention. It was sent to the World's Fair at Chicago where it won a gold medal. It was purchased by Judge Lambert Tree and presented to the city of Chicago as a memorial to the American Indian. In June 1894 the statue was unveiled in Lincoln Park. The statue shows an Indian chief sitting astride his horse. In his right hand he holds a tall pole with a white

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<sup>1</sup> M. Stannard May, "Dallin", The New England Magazine, Nov. 1912, Vol. 48, p. 413.



feather at the top. The pole rests against the horse's neck. The Indian wears the regalia of war, but he is calling for peace with the white man. His horse's head is lifted up as if he too understands the signal and is waiting for the response. The Indian looks far off with expectant eyes. It is a striking piece of sculpture. Lorado Taft says that "The Signal of Peace" is worth a score of "Paul Reveres" and "Shermans" and "Reynoldses." "Mr. Dallin knows the horse and he knows the Indian, he also knows how to model. We have no one who does these Wild West subjects with the impressive gravity which Mr. Dallin puts into them. His possible rivals are few."<sup>1</sup>

In a conversation with Waldo Long Mr. Dallin relates the following:

The origin of that Statue goes back to my boyhood, to the day when I witnessed a peace pow-wow between the Indian chiefs and the United States Army officers. We small boys sneaked out behind the tent and edged forward on our stomachs until we could witness that pow-wow from under the open tent-flap. The pipe of peace was passed; and before it was smoked, it was pointed to the north, south, east and west, the boundaries of the firmament, then to Mother Earth, the source of all life, then to the Great Spirit above, whither all life goes. This was done with dignity and grace that is impossible to describe. In making my model of "The Signal of Peace" I used, to a certain extent, one of the Buffalo Bill Indians; in putting into it that dignity typical of the Indian, I had in my memory the chiefs who rode up to the peace pow-wow many years before.<sup>2</sup>

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<sup>1</sup>Lorado Taft, The History of American Sculpture, (New York: MacMillian Company, 1930), p. 496

<sup>2</sup>Long, op. cit., p. 567.



*Signal of Peace*

"In this statue," says Dallin, "I am trying to show the Indian as offering peace to the white man. So far as I know, the Indian always wanted peace with the white man, and there is not a single recorded instance where the Indian did not receive the white man in the spirit of good will and love until it became clear to the Indian that the white man was exploiting him and stealing his lands."<sup>1</sup>

### Marriage and Return to Utah

Dallin returned to America in 1890 and varied his work with "The Awakening of Spring," a nude figure. In 1891 he married Vittoria Colonna Murray of Boston and took her to Utah where he opened a studio. It was while in Utah at this time that he executed the "Brigham Young Monument" and his golden "Angel" on the highest pinnacle of the temple. The "Brigham Young Monument" is an heroic bronze figure of the Church leader, on a granite base. Seated at the base is the bronze figure of an Indian facing east, while the figure of a bearded trapper, in a similar pose, faces west. On the south face is a bronze bas-relief of a pioneer woman and child. Another plaque, on the north face, depicts the pioneers who arrived in Salt Lake Valley on July 24, 1847.

In 1895 Dallin accepted a position as instructor in modeling at the Drexel Institute in Philadelphia. At this

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<sup>1</sup>Stidger, Human Side of Greatness, op. cit., p.95.

time he did the statue of Sir Isaac Newton which was placed in the rotunda of the Library of Congress at Washington, D. C. "It is considered an excellent portrait. The artist made a close study of the death mask and a bust and portrait that are preserved of Sir Isaac Newton."<sup>1</sup>

### Back to Paris

Dallin then went back to Paris in 1895 for three years and studied with Jean Dampt at the Ecole des Beaux Arts. He exhibited "in three successive spring Salons with 'Apollo and Hyacinthus' in plaster, a bronze equestrian statuette of 'Don Quixote' and the 'Medicine Man.'"<sup>2</sup> William Howe Downes, writing of Dallin in "Brush and Pencil" in 1899, said: "Don Quixote is the artist's best work up to the present time. It is conceived in an absolutely ideal spirit and is enveloped in an atmosphere of romance which is completely in harmony with that of Cervantes. The character of Don Quixote, moreover, is taken seriously and with proper appreciation of its intrinsic nobility and pathos."<sup>3</sup> Dallin began work on "The Medicine Man" in 1898 and finished

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<sup>1</sup>Alice Merrill Horne, Devotees and their Shrines, (Salt Lake City, Utah: The Deseret News Publishing Co., 1914), p. 99.

<sup>2</sup>Ibid.

<sup>3</sup>Taft, op. cit., p. 500

it the next year. Taft believed it was much finer than "The Signal of Peace." He says it was Dallin's greatest achievement and

. . . . is one of the most notable and significant products of American sculpture. The poses of both horse and rider are almost identical with those of "Signal of Peace," yet the general expression is entirely changed, and the technical qualities are vastly improved. As before, the horse is perfectly quiet, yet intent upon some distant object; the Indian's left hand, removed from the pony's neck, now rests upon the thigh with a firm pressure which gives solidarity to the whole composition. The right hand no longer extends the spear but is lifted in a gesture of authority, with fingers slightly spread, as if commanding silence. The head, weirdly adorned with buffalo horns and feathers, has an awe-inspiring look. With open mouth and frowning brow this representative of the mysteries commands not only the respect of his followers but the startled attention of every passerby. Mr. Dallin has succeeded in making it convincingly real, although so far removed from our experience. It possesses a sort of hieratic majesty, and seems to voice the message of one who practices dark arts, imposing them absolutely upon superstitious men.<sup>1</sup>

Charles H. Caffin in his "American Masters of Sculpture" compliments Dallin's work. He states that the Indian subject has made frequent appeal to the imagination of sculptors.

An example of this is 'The Medicine Man' by C. E. Dallin which was a prominent feature on the grounds of the Paris Exposition. Mounted on a stringy pony, the man himself lean and gaunt, the group counted very little as a mass, yet compelled attention by the keenness of the characterization. Amid the extreme modernness of the scene and its variety of impressions, the impassiveness of this figure, survival of an age so remote, was strangely moving; a proud, stern figure, conscious of its

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<sup>1</sup>Ibid., p. 500



*Medicine Man*

dignity, in pitiful, solemn protest against the inexorable march of destiny; the last echo of an unrecorded epic. No sculptor has succeeded better in combining with complete naturalism the poetry of the Indian subject. Gutson Borglum in his statuettes has represented with realism and vigour its actualities, and H. A. MacNeil has reached inward into the thought of the Indian; but Dallin has given us the realism, spirit and some suggestion of the Indian environment such as Brush did in his early paintings.<sup>1</sup>

Dallin says that in this statue he intended to show the medicine man in the attitude of warning the Indians that there is no hope of peace with the white man. The statue was exhibited in the great International Exhibition in Paris in 1900 and brought Dallin praise and fame from various parts of the world. Dallin states that St. Gaudens had helped him on his "Medicine Man" with valuable advice and that the Austrian government tried to buy it but he had already promised it to the Fairmont Park Association of Philadelphia which consisted of a group of art critics. Dallin must have felt honored when the offer came from Vienna, Austria to purchase "The Medicine Man" as that was the first time an American had ever received an offer for statuary from Europeans. Quoting from Stidger on "The Medicine Man" he says:

I never pass by it that I do not have a strong feeling that I am in the presence of some Egyptian god. It is said to be one of the most remarkable pieces of work ever done by an American sculptor. It has carried over into immortal bronze one of the great figures of a great race. 'The Medicine Man'

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<sup>1</sup>Charles H. Caffin, American Masters of Sculpture, (New York: Doubleday, Page & Company, 1903), p. 226.

was a man of authority in his day and Dallin has carried that commanding atmosphere into his enduring bronze. Here is history written for us in one magnificent stroke.<sup>1</sup>

Not only was Dallin receiving great honors from abroad but his own state was proud of his accomplishments as is shown in an article which was published in the Deseret News, April 1897. It states in part:

C. E. Dallin, the sculptor, who is rapidly winning fame, is a Utah boy, and his first attempts at moulding were in the clay of the mines about Eureka, which during his noon hours of recreation he shaped into faces and figures. He attracted the attention of a gentlemen of means, who was able to appreciate the artistic quality displayed in those most humble efforts, realizing that the talent thus displayed, might, if cultivated, reveal a genius, perhaps a master; and it was with this anticipation that he sent young Dallin to school in Boston... He then went abroad, and studied in the best schools. The colossal statue of Moroni, the golden angel, mounted on the pinnacle of the temple, the first object to greet the eye of the tourist, and the statue of Brigham Young, which presides over the temple grounds, both are his handiwork. His execution breathes grace and freedom, and his fidelity to nature is reflected in every minute detail. His beautiful productions, 'Despair' and 'Sir Isaac Newton' will enable the reader to appreciate the beauty and faithfulness of his work. They prove that his laurels are not unmerited and that even the highest honors are not undeserved. Utah is proud of this brilliant son, and she has just cause for her pride. At present Mr. Dallin is abroad, engaged upon a subject which is to adorn the National Library in Washington.<sup>2</sup>

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<sup>1</sup>William L. Stidger, "Utah Art & Artists," August 2, 1928.

<sup>2</sup>"Utah Art and Artists", "Travel", Deseret News, Salt Lake City, April 1897, Vol. 2., p. 298.



### Instructor in Massachusetts Normal Art School

Upon his return to the United States he became instructor in modeling in the Massachusetts Normal Art School. In 1904 Dallin modeled "The Protest", which was the third of the great equestrian statues and shows the Indian, having disregarded the warning of "The Medicine Man" finds himself pushed to the wall and forced to revolt. This piece was shown in the Louisiana Purchase Exposition in St. Louis and won a gold medal. Beatrice Gilman Proske in her Brookgreen Gardens Sculpture says that "The Protest" is the "most dramatic" of the four great equestrian statues.<sup>1</sup>

### Completion of Series

"The Appeal to the Great Spirit" in 1909 completed the series. Dallin states that this is the best known of all his work and that it has frequently been misinterpreted. He says that the thing that he tried to show was the Indian, after he had offered his signal of peace to the white man and it had been rejected, that he made a final appeal to the Great Spirit for peace with the white man. Stidger says that the "Appeal to the Great Spirit" is a magnificent equestrian and is perhaps the most impressive work of Dallin's.

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<sup>1</sup>Beatrice Gilman Proske, Brookgreen Gardens Sculpture, (Printed by Order of the Trustees, Brookgreen, South Carolina, 1943), "Cyrus Edwin Dallin," p. 26.



*The Protest*

The horse is a western pony with a simple strap of braided thongs tied round his lower jaw for a bridle. It has only one rein and the guiding must be done by signals. The Indian sits relaxed on the horse without a saddle. His two long straight braids fall over his chest and sides. The chief's headdress of beautiful eagle feathers is so long that it falls down his back and over the side of the horse. The Indian's feet are in moccasins which fit up to the ankles. Round his neck is a string of beads on which hangs a pendant. Dallin's feelings are wonderfully portrayed here. He could understand that the red man would be sad and dejected as he thought of the passing of his great race. He saw the Indian's horse looking as dejected as the red man himself. And then Dallin sees the red man with a sudden ray of hope. Raising his head the red man looks up, his lifeless arms begin to rise, and his hands slowly lift themselves entreating the Great Spirit for help.

The horse has caught the spirit of the rider and stands relaxed with drooping ears. The long motionless and four straight legs and feet show no action or spirit. In his mute way, he too, joins with his master in the appeal to the Great Spirit.

Looking heavenward as if he actually visualized the Great Spirit of God, this Indian makes his appeal. His bows and arrows futile against the onrush of the white man

and his guns. With the power of his warriors broken there is nothing now but an appeal to Heaven for peace. "So true of all human beings," says Dallin, "when everything material fails, we reach out to the spiritual."<sup>1</sup>

The "Appeal to the Great Spirit" has been called one of the greatest masterpieces in the country. It brought the sculptor a gold medal which it so richly deserved, in 1909, in the Pan American International Exposition in San Francisco, California. Few American works have had wider circulation, according to authorities, through various forms of reproduction, in photographs, postcards and small models and is still a "best seller" we are told, in Boston and in art stores over the country.

There is a touch of reverence about this work which is in none of the other three great Dallin groups. No man is educated in art knowledge these days unless he knows these four figures of Cyrus E. Dallin. Rich in symbolism, fertile in suggestion, they give a new touch of culture and enduring things to the cities which own them, and to all who know them.<sup>2</sup>

The following poem was highly regarded by Mr. Dallin as an interpretation of the message conveyed by the Boston statue to many who view it.

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<sup>1</sup>May, op. cit., p. 413.

<sup>2</sup>Stidger, "Utah Art and Artists," op. cit., August 2, 1928.

## DALLIN

Shorn of my glory, stripped of all my power,  
 My warriors scattered and their tents in dust,  
 Alone I stand upon the city square  
 Crying to Heaven for the voice of God.

My steed in drooping patience weary stands,  
 His course well run, his journey nobly done;  
 But I, through sun and storm the same,  
 With arms outstretched, demand an answer, Lord!

Not for my warriors, long since gone to rest-  
 Not for my forests, rudely trampled down-  
 Not for the watercourse where sweet birds sang-  
 Not for the mountain tops, where day began-  
 'Tis not for these I ask accounting Lord.

But what, O Spirit Infinite, Divine,  
 What of the men who pass me day by day?  
 What of the women weary, lonely eyed,  
 Wending their way with stones 'neath tired feet.  
 Their children pining, knowing not the sun  
 Aslant between the forest aisles of green-  
 Unheeding of the birds- bound ere their birth to slave  
 For this which men call Fortune in their greed;  
 What of these children, Lord? Shall they go on and on  
 Tramping unceasingly the treadmill of the slave.  
 Ground twixt the millstones of this underworld  
 Till heart and hope and soul are dead and gone?

Is this Thy chosen race? Are these Thy sons?  
 Or art Thou still the Manitou to whom I prayed in  
     other time-  
 O Spirit of Power; of Strength, of Majesty Divine-  
 Who bending o'er His children sorrowing below,  
 Shall send some prophet to foretell the time at hand  
 When Man shall cease to prey upon his Brother Man?

Thy answer Lord for all mankind I wait;  
 Unchanged unmoving still, I supplicate.

W. P. Hilland<sup>1</sup>

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<sup>1</sup>The Herald, Salt Lake City, Utah: September 14,  
 1913.



*Appeal to the Great Spirit*

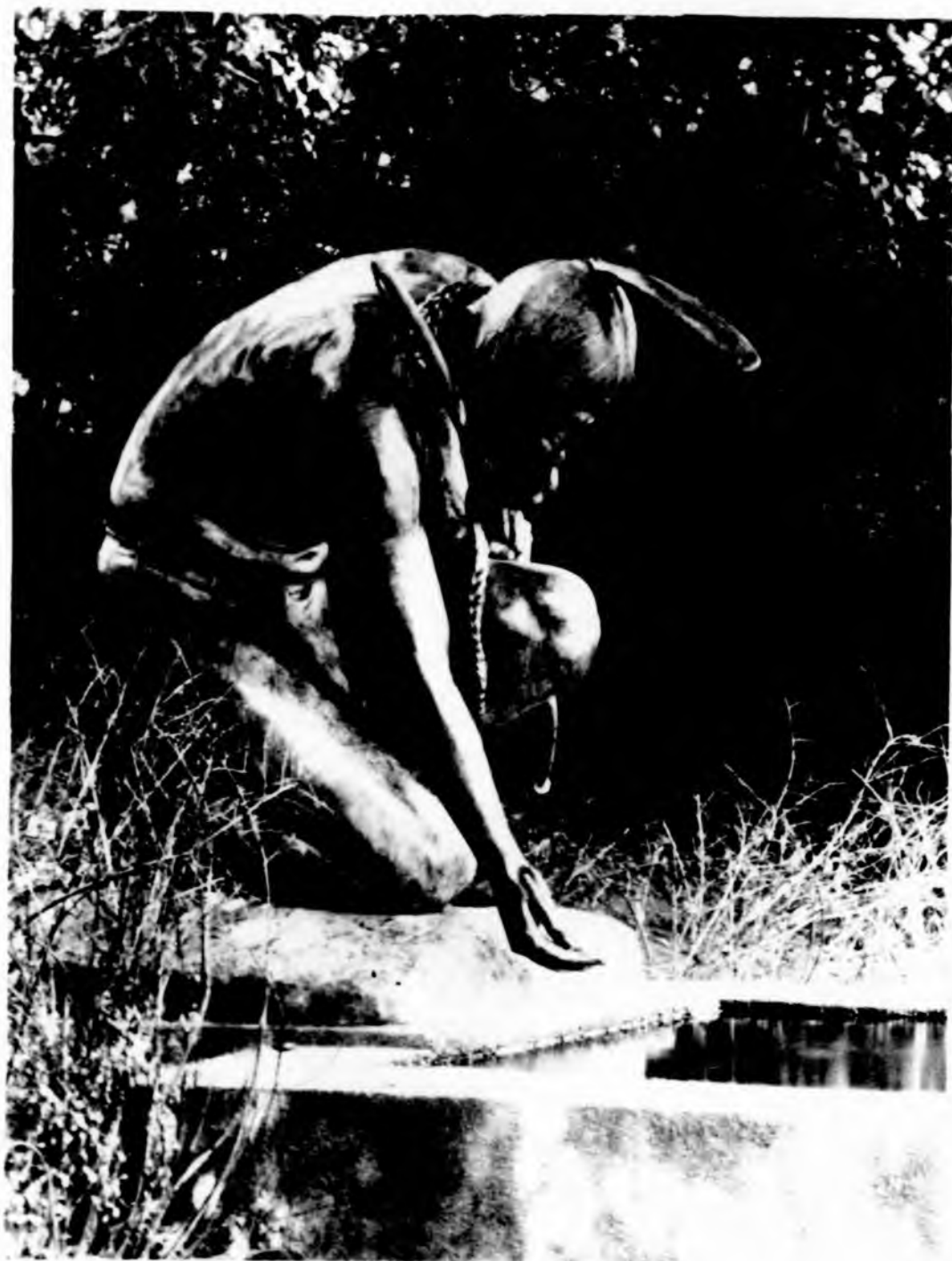
## Other Works

Another equestrian model called "The Warning" is a sort of subsidiary theme to the four equestrians. The Indian is astride his horse, left hand clutching his bow at his side, while the right hand is raised signaling the white man to stop, that he has come far enough. "Standing Elk" is one of his finest Indian figures. This is represented by an Indian in blanket and feathered war bonnet.

In 1911 Dallin visited Utah and told of a recent piece he had just completed. It is entitled "Indian Hunter" which if standing would be eight feet in height. It is a fountain and was placed in a park at Arlington, Massachusetts. Arlington was once an Indian village named Menotomy. Mr. Dallin has modeled the hunter kneeling on his right knee and bending over a pool in the forest to get a drink. His right hand is extended in cup shape and "serves to catch up the water and throw it into his mouth after the fashion of the oborigine when he was drinking."<sup>1</sup> The other hand rests on the thigh of the left leg grasping a bow and arrows. To the left of the kneeling Indian lies a dead wild goose. The art critic from the Boston Transcript, one of the authorities on art, says of this work:

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<sup>1</sup>"Cyrus E. Dallin is at Home Again", Salt Lake Tribune, Oct. 18, 1911.



*Indian Hunter*



The composition is uncommonly good and provides an interesting play of light and shade. The fact that the sculptor was unhampered by conditions and was free to follow out the promptings of his own fancy has counted materially in the success of this work, which will be recognized as Mr. Dallin's masterpiece. Technically, the modeling of the figure is far and way superior to anything he has produced ...Moreover, the conception and pose are both interesting and picturesque...and explains itself with simplicity and emphasis."<sup>1</sup>

"The Scout" in Penn Valley Park, Kansas City, Missouri, stands on a hill which looks down upon the business section of the city. The Indian brave sits on his horse, with his right hand raised to his brow as he looks off eastward, scouting for signs of the white man who is coming in to take his land and his heritage. "The Scout" was on display at the Panama-Pacific Exposition at San Francisco in 1915. It was pointed out many times, we are told, as one of the most beautiful works at the exposition. The beautiful placing of this at one corner of the lagoon in front of the Palace of Fine Arts heightened the effect of the statue. Dallin had a large number of other Indian figures in and about the lagoon before the palace. He was represented also by a statue of Abraham Lincoln.

Dallin made many statuettes such as "On the War Path". This statuette was exhibited at the Pennsylvania Academy of Fine Arts in 1915 and placed in the famous Brookgreen Gardens, at Georgetown, South Carolina in 1936. In

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<sup>1</sup>Ibid.

this piece an Indian turns on his pony's back to look behind him. He wears a feather in his braided hair and is decorated with strands of beads around his neck. He holds a bow and arrows while at his back hang the quiver and a round shield edged with feathers on which in low relief is a figure of a mounted Indian in a feathered headdress. The horse is standing still, his ears laid back. The height is one foot eleven inches.

Following is a description of the "Last Arrow" which was purchased by Mrs. Dodge of Madison, New Jersey, and placed on her estate.

Amid big white oaks at the summit of the hill behind the sculptor's residence in Arlington Heights stands an heroic figure in bronze which critics have called his masterpiece, despite the great acclaim given the "Appeal to the Great Spirit." "The Last Arrow" is a colossal figure of a red man, in war bonnet whose feathers trail to his heels. With bow in the left hand, right hand relaxed, he watches in the distance the effect of the arrow just sped from his bow. The sinuety body naked, except for breech clout, moccasins and bonnet, the huge figure seems alive.<sup>1</sup>

Upon the second floor of the capitol in Salt Lake City stands the bronze-painted plaster cast replica of the celebrated Massasoit. The magnificent figure dominates the view from any point within the three-story rectangular hall. The original over-looks Plymouth Bay at Massachusetts. It was dedicated at the Pilgrim Tercentenary in 1920, Of this massive statue Dallin says:

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<sup>1</sup>Salt Lake Tribune, Sept. 28, 1930.



*Massasoit*

I like 'Massasoit' which is down Plymouth way. I made him standing with his face to the east, looking out to sea as if in welcome to the wayfarers on the Mayflower. In his hand I have put the pipe of peace. This may seem but an artist's dream, but it is a historical fact that the Pilgrim Fathers were here from December to March seventeenth without even seeing any Indians. It was on March seventeenth, three months after they had landed, that Samoset walked boldly into the midst of the white colony at Plymouth, naked, with a single bow and two arrows, a symbol of peaceful intentions.

He went up to Governor Carver and said, 'My great chief, Massasoit, the Man of Peace, will come soon to offer you protection and friendship.' That was the real spirit of the American Indians in their attitude toward the whites.<sup>1</sup>

Upon one of Mr. Dallin's visits to Utah and the capitol, he walked into the rotunda and gazed at his characterization of this famed Indian chief.

'That's one of my best works,' he remarked. 'I didn't think so when I did it; I was awfully disappointed. You really don't know your things until you have forgotten them for awhile and then come back able to look at them in an impartial way.' Mr. Dallin explained, 'I have attempted to give the Indian character, as I knew him before the reservation system deprived him of his dignity.'<sup>2</sup>

The sculptor denounced Uncle Sam's method of handling the Indians and declared no one could have invented a better system for exterminating the redman.

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<sup>1</sup>Stidger, Human Side of Greatness, op. cit., p.95

<sup>2</sup>Salt Lake Tribune, July 3, 1937.

### Dallin's Sympathetic Understanding of the Indian

"'The Indian to me,' says Dallin, 'is first of all a human being, with emotions and affections. No one is stronger in friendship nor quicker in appreciation, once you are established in his confidence.' This attitude of mind," says Stannard May in the New England Magazine, "has made it possible for him to interpret and portray the American Indian as no other artist." Dallin tells us that it was the Indian who brought art to him; that he was fairly hypnotized with the beauty of his decorations and that he "experienced ecstatic emotions wherever he saw one of those splendid fellows in his gorgeous trappings."<sup>1</sup>

'We conceive the Indian as a savage. What is savagry?' Mr. Dallin asked. 'Our own social relations are actually more savage than were those of the Indian. The Indian is a natural communist. All the lands were held by the tribe; there were no poor or rich. Children were taught that their actions must be guided by the necessities of the commonwealth. Indians obeyed the social laws far better than we obey ours. On his own initiative and by force of character alone the Indian became a power to his tribe.'<sup>2</sup>

Mr. Dallin was not only impressed by their beautiful costumes and the colorful things which they made, and the rare personal qualities of kindness, gentleness,

<sup>1</sup>May, op cit., p. 408.

<sup>2</sup>Salt Lake Tribune, Sept. 28, 1930.

honesty, loyalty and courtesy but he found that they had a sense of humor as well.

Thus the boy like his father before him, who had received many kindnesses from the Indians, came to have a great admiration for them and added to that, as he grew up, he felt keenly the injustice of the white man's attitude toward them, the general inability or unwillingness to understand that the red man had feelings that could be hurt, and sacred traditions and institutions that were wantonly flouted and trampled underfoot regardless of his sensibility. The brutal treatment of the so-called savages by the civilized white man, then, aroused righteous indignation in the boy's soul, and he felt the tragedy of it all, not realizing of course, that the pathos of exile and continually, the dignified and silent endurance of the victims, this progressive debasement of a proud and brave race, was in itself a superb art motive, full of human interest and historic significance. Out of his admiration for the Indian, the noblest type of savagry of which we have any record, was destined to spring the creation of the series of monuments having a relationship of logical development.<sup>1</sup>

The Indian too, appreciated Mr. Dallin's attitude and his wonderful interpretations of them. M. Stannard May tells how an educated Indian interprets Dallin and his art. At the dedication of "The Medicine Man" Francis LaFlesche, an Indian said:

This statue at once brings back vividly to my mind the scenes of my early youth, scenes that I shall never again see in their reality. This re-opening of the past to me would never have been possible had not your artist risen above the

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<sup>1</sup>William Howe Downes, "Mr. Dallin's Indian Sculptures," Scribner's Magazine, (New York: Scribners & Sons, June 1915), Vol. 57, p. 779.

distorting influence of the prejudice one race is apt to feel toward another, and been gifted with the imagination to discern truth which underlies a strange exterior."<sup>1</sup>

### Departure from Indian Studies

Although the characterization of the Indian has been Mr. Dallin's life work, he has done other pieces of great significance notably the monument to the "Soldiers and Sailors of the Revolution" at Syracuse, New York, in 1906, which brought more laurels for Dallin. The lovely Ann Hutchinson, referred to in the beginning, bas-relief of Julia Ward Howe and "Captured but not Conquered," owned by the Cleveland School of Art. This is a doughboy in prison and was accorded nation wide comment during the last years of World War I. Other pieces are Storow Memorial, Lincoln, Massachusetts; General Hancock, Gettysburg, Pennsylvania; Rev. Francis Hornbrood, Channing Church, Newton, Massachusetts; Oliver Wendell Holmes, Alma Mater, Washington University, St. Louis, Missouri; an Alma Mater for Mary Institute, St. Louis in 1916; "Spirit of Life", the Longyear memorial at Brookline, Massachusetts; "Alma Mater," St. Lawrence University.

In 1921 Dallin's "Pilgrim Memorial Monument" was unveiled in Provincetown. The project is a large relief

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<sup>1</sup>May, op cit., p. 413



*Soldiers + Sailors Memorial.*



nine by sixteen feet in dimension and contains fifteen figures all larger than life size and depicts the signing of the compact. In addition to the designing and the execution of the memorial, Mr. Dallin cemented the original Plymouth Rock together which had broken into three pieces.

No wonder that Dallin could put strength into his Indian statuary. He had learned what greatness in people is really like. That strength and courage which he so readily recognized, he portrayed also in the bust of Colonel Charles Lindbergh. In 1929 the Senior class of the Springville High School gave it to the school as a farewell gift.

The face is uplifted, the eyes under knitted brows gazing far ahead as if searching the heavens, or as though before them was spread a vision of the great future of aviation which his heroic achievement has done so much to bring about. It is a portrayal of glorious youth, yet there is strength and firmness in the features. The sculptor has well named it 'The Vision.' Springville already possessed as a part of its permanent collection a replica of Dallin's 'Appeal to the Great Spirit'; a figure in bronze of 'Paul Revere,' a bronze bust of the sculptor himself, and also a 'Dallin' head executed by Mahonri Young.<sup>1</sup>

In the Deseret News of 1931 we're told of the memorial to the pioneer mothers of the Springville community which was to be erected at the local park. Mr. Dallin was giving his service free of charge. The monument when completed would be a twenty thousand dollar project. At the

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<sup>1</sup>Salt Lake Tribune, Sept. 28, 1930.

request of the local monument committee and of Springville citizens, a portrait of the famous sculptor's mother was to be used as a model for the monument. The paper stated that the monument would stand about seven feet high, the bust of bronze and a bronze tablet underneath portraying a covered wagon and oxtteam. The only inscription would be "Memorial to Pioneer Mothers of Springville".

The work was begun in 1927 when the cite for the erection of the monument was obtained. The project was completed and most of the money was subscribed by residents and those who had formerly lived there. The unveiling exercises took place July 24, 1932, for which the sculptor came home to attend.

Although Cyrus Dallin lived in the East he made frequent visits to his home in Utah where he was always welcomed. In 1930 in an interview at the Tribune office in Salt Lake City, Dallin made some very pointed statements. He said in part,

Interest in sculpture, and the American sense of the beautiful are at a standstill. Sculpture is not increasing in public interest. Municipalities are spending no more money for public works of art than they did when I first went to Boston fifty years ago. A more highly developed civilization, except that it gives greater means to gratify our emotional whim, does not necessarily mean that there is any higher appreciation of art. The primitive peoples of the world have been the greatest lovers of art. If you produce something that takes hold of the spirit of the people you can succeed.<sup>1</sup>

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<sup>1</sup>Ibid.

The largest and most comprehensive showing of Utah's art product ever assembled was found in the exhibition by the Utah Art Institute which opened January 29, 1933. There was a display of about five hundred pieces, from professional artists resident in the state, student exhibitors and contributions from painters and sculptors who have won fame nationally. Of interest in this exhibit was a collection of about sixty photographs sent by Cyrus E. Dallin which represented a large part of his works. The photographs were arranged in four panels surrounding the replica of Dallin's "Massasoit," in the rotunda of the capitol. The panels were divided as follows: The Indian subjects; equestrian statues and monument groups; portraits and bas reliefs; and the fourth included the more intimate things, as the sculptor's portrait, his gifts to the institute and to the state, latest of which was a reproduction of his "Appeal to the Great Spirit."

In January of 1934, the Boston Art Club, oldest organization of its kind in the United States, paid tribute to Cyrus E. Dallin, one of its most famous members. Mr. Dallin was celebrating his fiftieth year as a member of the club, which exhibited his sculptures and third-dimension paintings during the month of January.

## A Belated Honor

In 1934 a Boston editor published an article relative to the Paul Revere statue which Dallin had been commissioned to execute over fifty years prior to this time but the contract had never been fulfilled. He called attention to this neglect and made a plea for Boston to clear its record of the stigma of injustice. It follows in part:

Fifty and more years ago, in this city, a strange act of injustice was done. The story is known, but it needs to be told again. It concerns a boy of eighteen who came here from Utah to study art. Of excellent English parentage, he had the American Indian for a close companion of his childhood in a pioneer cabin in the land of the Great Salt Lake. It became evident that the boy had a talent in art, and to enlarge it he traveled to Boston. Four years later an event occurred which astonished his master.<sup>1</sup>

The story of the competition was then reiterated and how although Dallin had won, this wrong had gone uncorrected. The editor goes on:

Meanwhile the young man has richly served Boston. Through his long career Cyrus E. Dallin has given to this city the luster of one of the few highly distinguished names in contemporary American sculpture which this nation possesses. His equestrian statues of the American Indian are among the noblest and best which exist. No Bostonian needs to be told that. He sees it for himself whenever he approaches the Museum of Fine Arts and confronts the statues standing in the forecourt, the horse and rider called the 'Appeal to the Great Spirit.'

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<sup>1</sup>"Boston May Give Utah Sculptor Belated Honor Earned Fifty Years Ago," Salt Lake Tribune, Nov. 4, 1934.

Isn't it about time that Boston should look now to the greatness, the generosity of her own spirit: Isn't it time to cast in bronze that statue of Paul Revere?<sup>1</sup>

He then went on to explain that Dallin had corrected a small error in the model. In the prize winning model the hoof of the left foreleg of Revere's horse was raised in a manner which horses never follow. It took motion picture photography to establish this fact of equestrian conduct although Dallin had observed it even before this. "In other words, the sculptor has corrected his one slight mistake. It is for Boston now to correct her larger error."<sup>2</sup>

Mr. Dallin tells us that after the competition, in which his Paul Revere won first place, he went to Paris to study and upon his return to Boston two years later, he sought out the shop where he had left the model of his prize-winning statue. But the owner had died and the shop was gone. He thought his model was no doubt lost forever. It was fifty years later on the death of his lifelong friend, Frederick B. Hall, that the photograph was found in his effects. From this photograph Mr. Dallin was able to reconstruct the original.

In the Britannica Book of the Year 1945 it says in reference to this. "For 56 years Dallin kept up a vigorous attack on the city officials, excoriating them in public

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<sup>1</sup>Ibid.    <sup>2</sup>Ibid.



*Paul Revere*

statements and verse. He finally triumphed in 1940 when the statue was erected on Paul Revere Mall behind the Old North Church."<sup>1</sup> Dallin was talented in expressing himself so evidently had given his view to the public in the press according to the above reference.

In 1937 the life-size clay model of "Paul Revere" was unveiled with simple ceremonies just three years after the Boston editor pleaded with his city. Upon this occasion Governor Charles F. Hurley "termed the ceremony a vindication of Dallin."<sup>2</sup> Present at the unveiling exercises was twelve-year old Paul Revere Auerhamer of Brookline, a great-great-grandson of the patriot.

In the summer of 1937 following the unveiling of the clay model of Paul Revere in Boston, Dallin returned home to his beloved state. Stooped and gray-bearded the sculptor, now seventy four years of age, could return home and feel that at last justice was to be dealt him--that justice which he so richly deserved.

#### Breaking the "Signal of Peace" Replica

During this visit in 1937 Dallin told the true story of the breaking of the "Signal of Peace" statue which stands

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<sup>1</sup>Britannica Book of the Year, (Chicago: Encyclopedia Britannica Incorporation, 1946), Vol. 6, p. 221.

<sup>2</sup>"Utahn Lauded for Statue of Paul Revere," Salt Lake Tribune, April 25, 1937.

on the first floor of the capitol. Dallin has been pictured as an outraged sculptor who angrily tried to smash the plastered model to pieces. Here is the story as Dallin related it himself during that visit in 1937.

'With the Chief Justice of the State of Utah, an Associate Justice, and my old friend, Jacob Evans, looking on, I broke a leg off that Indian and knocked all four legs off the horse he was sitting on.' Eyes merrily twinkling.... Cyrus E. Dallin, world-noted sculptor, in company with Jacob Evans, retired Utah attorney, today reviewed together for the first time, the historic breaking of the "Signal of Peace" statue replica in the State Capitol eighteen years ago. 'This is the first time the complete story has been told by myself and one of the three eye-witnesses of that breakage,' the genial sculptor said, 'Papers ran the story but none of them ever got the story right. So with Mr. Evans checking me up, I'll tell about the whole affair.

'During the time of the fifty-year Jubilee celebration in Utah, members of the celebration committee wrote me asking for a piece of art to exhibit during the Jubilee. I got permission from authorities in Chicago to have a replica made of my statue on display in Lincoln Park for use in the Utah exhibit. They graciously granted permission with the stipulation that the replica be destroyed following the celebration.

'So two ordinary plasterers made a replica and their poorly formed plaster copy of my 'Signal of Peace' was forwarded to Utah and used in the Jubilee exhibit. After the celebration, instead of destroying the replica, it was moved into the city and county building for keeping. As the statue was moved, it was damaged and more plaster was added to patch it up. When the state capitol was completed the statue was again moved, bronzed and placed in the rotunda on display with my name, Cyrus E. Dallin, Sculptor, on the base.

'I tried many times to get officials to destroy it, keeping faith with my Chicago friends, and finally Jacob Evans and I went to Governor Bamberger about it. He stated that it would take an act of the legislature to remove the statue.



'Playing a final last card, Evans and I went to the office of Chief Justice William M. McCarty. With him at the time was Associate Judge S. R. Thurman. I explained the whole story to them, and asked Judge Thurman what he would do. He said, 'I'd be inclined very much to destroy it.' I replied, 'That's just exactly what I came up here to do.'

'The four of us went down and Judge McCarty, an experienced horseman, examined the plaster-bronzed replica. He found spavins and ring bones on the horses legs and feet, stating that Indian ponies never have such defects. Hearing him condemn the horse, I broke the left leg off the Indian rider and knocked all four legs off the pony, completely breaking it. As I finished a task, which my cowardice had long kept me from doing, the Chief Justice tapped me on the shoulder and said, 'I arrest you for destroying state property,' adding with a twinkle in his eye, 'and turn you over to Jacob Evans for safe keeping.'

'And that,' Dallin concluded, 'was the complete happenings in the breaking of that replica. Later some janitor again got some plaster and patched the statue up and it still stands in the basement of the Capitol but my name is not on it.'

Jacob Evans nodded his verification to Mr. Dallin's story adding that Dallin later made, and contributed to the state, the statue of Massasoit which now stands in the Capitol, replacing the plaster replica of the 'Signal of Peace.' Friends for the past forty years through legal connections between Mr. Evans and the Dallin family, the two laughed at their breakage escapade as they dove-tailed the story together.<sup>1</sup>

The above complete story is recorded in this thesis as Mr. Dallin gave it to the papers in 1937 that we may have the truth recorded in permanent form because of the many erroneous stories which have been related.

At this time Mr. Dallin expressed himself on the subject of modern art. He felt that a lot of it would be relegated to the waste heap in ten years. "The extreme stuff

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<sup>1</sup>Deseret News, July 3, 1937.

will pass," he said, "because the normally inclined person loves beauty and this is the very antithesis of beauty."<sup>1</sup>

### Dallin and Springville

While in Utah Mr. Dallin went to Springville to assist in the dedication of the new building which houses the celebrated high school art collection. Mr. Dallin was proud of what Springville has done for the advancement of genuine art. "What Springville has done is unique in the United States," he said. "Here is a little town that is really art minded and is devoting itself courageously to creating something of real beauty. It is doing more per capita for American art than any other community."<sup>2</sup> While here on this significant visit the sculptor was honored by the Art Barn and Junior League at a reception at which time Mr. Dallin gave a talk on art matters and displayed a number of photographs of his most famous pieces.

Utah was dear to Cyrus E. Dallin and the people loved him as is shown in the following letter. It was addressed to Mayor G. R. Maycock in 1927.

My Dear Mayor and the Good Citizens of Springville,

I wish to thank you individually, and collectively for your birthday greetings. I assure you I am touched and happy by this evidence of good feeling for the Springville boy so far away, and there is nothing in this world more

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<sup>1</sup>Salt Lake Tribune, July 3, 1937.    <sup>2</sup>Ibid.

delightful than to know that my old home town and townspeople hold me in affectionate regard as I do them. Please express to the citizens of Springfield my love and affection for them and the old town and the mountains.

With personal regards,

(Signed) Sincerely yours,  
Cyrus E. Dallin<sup>1</sup>

#### Death of Dallin

In 1942, at the age of eighty, Mr. Dallin made his last trip west. It was on Tuesday, November 14, 1944 that the announcement came of his death at the age of eighty-two. This dean of New England sculptors was appreciated at home and abroad. He had few rivals among American exponents of his chosen realm of expression. He was modest, retiring to a degree but deeply engrossed in his work.

Surviving were his widow, Mrs. Vittoria Colonna Dallin; two sons, Lawrence and Edwin Bertram Dallin, both of Boston; a brother, Victor Dallin, Salt Lake City; a sister, Mrs. Daisy Southworth, San Francisco, and several grandchildren. One of his three sons, Arthur Dallin, a lieutenant of French artillery was killed in June, 1940, in France, where he was a member of the French army.

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<sup>1</sup>"Famous Sculptor Thanks Home Town For its Greeting," Deseret News, Dec. 6, 1927.

### His Honors and Other Interests

Dallin's rise to fame was swift. He received many honors, not only in the art world but civic life as well. They are as follows: Honorary degree of Master of Arts from Tufts College, Massachusetts in 1923 and in 1937 was awarded Honorary degree of Doctor of Fine Arts from the Boston University. He was a member of National Sculpture Society, the National Institute of Arts and Letters, the National Academy of Design, fellow American Academy Arts and Sciences, and a member of the Royal Society of Arts London, England. He was a member of the Architectural League, New York, Boston Society Architects, N. A. 1931, and the Massachusetts State Art Commission. He was a member of St. Botolph Club and the Boston Art Club. He was president of Japan Society, President Eastern Branch Indian Association, member of Planning Board of Arlington, trustee Robins Library, Arlington, and trustee Symmes Hospital, Arlington.

Mr. Dallin was versatile in his interests and accomplishments. He was vice-president of the Archery Association and was an "archer of unusual skill. 'I learned to make and use the bow and arrow when I was a youngster,' he says, 'and of course aped the Indians to the best of my ability. Today my method of shooting, in some detail, is

unlike any of the members of the Association for Indian archery differs widely from the English.'"<sup>1</sup>

Mr. Dallin was interested in three A's, art, archery and astronomy. He had an excellent telescope in his home in Arlington Heights, and spent many of his leisure hours in studying the heavens.

One might expect that a veritable son of the mountains would make his home on a hill-top. We find it situated on one of the highest points in the surrounding country, giving an extensive view of Boston Harbor, eight miles away, and off to the east, Egg Rock Light, Nahant, and the broad ocean. The physical outlook of his home is typical of the spiritual outlook of the man, -yearning always for the widest horizon possible.<sup>2</sup>

Mr. Dallin's wife is a woman of rare personal charm and ability. In spite of her busy life which was divided between America and France; her family and the demands that naturally come to the wife of a prominent artist, she found time to write many short articles and one book--"The Lives of Great Painters" adapted especially for the young.

#### Dallin's Interpretation of Art and Its Possibilities

On being asked this question one time, "What does the sculptor's profession offer to our American Young men?" Mr. Dallin replied,

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<sup>1</sup>May, op cit., p. 415.

<sup>2</sup>Ibid.

'As in every profession there is always room at the top, and I know of no profession that offers more than sculpture to the successful man. The field is a large one. The young man who contemplates studying sculpture and devoting his energies to it must bear in mind that of all professional men the sculptor probably finds it most difficult to win immediate recognition, and he must wait long for financial success. The prizes, however, are many, and the joy in the work is one of the greatest of them....

'There seems to be no bounds to our possibilities,' he once said; 'and what we need is a broader appreciation of art, and a realization that it means more than the mere gratification of the aesthetic, that it stands for a natural expression of what is outside and beyond ourselves, and that it helps us to look up and out and see beauty and charm in everything about us, to broaden our mental horizon, to elevate our feelings, to double our capacity for enjoyment, to feel the poetry and harmony of life, and to live with the eternal things above the pressure of work and care. That the time is coming, is perhaps near at hand, when the growing culture and education of the public will accept, nay demand, from the sculptor works embodying his loftiest ideals, we can scarcely doubt. Until that time comes, the artist must work and hope and wait, and be ever loyal to the best that is in him.'<sup>1</sup>

"There is always room at the top." What a significant statement. He knew, too, just how much room there was up there for he had climbed up the long trail and could now look around. Of him Beatrice Gilman Proske says:

With a real knowledge of his subject and an undeviating faithfulness to fact he combines sympathy and largeness of conception which lend authority to his interpretations.<sup>2</sup>

<sup>1</sup>Ibid.

<sup>2</sup>Proske, op. cit., p. 26.

Dallin has left us great memorials. He has a place that no one else can fill for the civilization which inspired Dallin is passing and is being consumed in the civilization which rolls on wheels, flies through the air and presses buttons for every possible convenience. Those humble pioneers who halted in the wilderness in 1850 and erected a rough hewn log cabin have given to us one of America's great men.



*Dallin in his Studio*



## MONUMENTS AND MAJOR WORKS OF ART

### SCULPTURE

"Paul Revere" First Place Charitable Mechanics Association Competition . . . . .	1884
Erected in Paul Revere Mall, Boston, Massachusetts	1940
"An Indian Chief"- Statuette . . . . .	1884
"The Indian Hunter" Exhibited in New York Won a gold medal at American Art Exhibit. Erected in Arlington, Massachusetts . . . . .	1884
"Oliver Wendell Holmes" . . . . .	1886
"Lafayette" Exhibited in Paris, France . . . . .	1889
"Signal of Peace" Exhibited and won honorable mention in Paris Won a gold medal at World's Fair, Chicago, Illinois . . . . .	1893
"The Awakening of Spring" . . . . .	1891
"Brigham Young Monument" Erected about . . . . .	1892
"Golden Angel" On Temple. Salt Lake City, about	1892
"Sir Isaac Newton" Library of Congress, Washington D.C.	1895
"Apollo and Hyacinthus" Exhibited in Paris, France . .	1898
"Don Quixote" . . . . .	1898
"Medicine Man" Exhibited in Paris, France. Erected in Fairmount Park, Philadelphia . . . . .	1899
"The Protest" Won a gold medal in Louisiana Purchase Exposition . . . . .	1904
"Reverend Francis Hornbrook" Channing Church, Newton, Massachusetts . . . . .	1904
"The Cavalryman" Unveiled at Hanover, Pennsylvania . .	1905
"Soldiers and Sailors Monument" Syracuse, New York. .	1906

"Standing Elk" . . . . .	1909
"Appeal to the Great Spirit" Won a gold medal in Pan American International Exposition, San Francisco, California. Erected in front Museum of Fine Arts, Boston, Massachusetts . . . . .	1909
"Pretty Eagle" . . . . .	1910
"Puritan Mother" . . . . .	1913
"Julia Ward Howe" Museum of Fine Arts, Boston, Mass- achusetts . . . . .	1913
"Alma Mater" Mary Institute, St. Louis, Missouri. . .	1916
"Alma Mater" Washington University, St. Louis, Missouri . . . . .	1916
"Captured but not Conquered" Cleveland School of Art, Cleveland, Ohio . . . . .	1917
Massasoit" Erected on Cole's Hill, Plymouth, Massa- chusetts, Replica in Utah State Capitol . . . .	1921
"Pilgrim Memorial Monument" Signing the Compact, Provincetown, Massachusetts . . . . .	1921
"The Scout" Penn Valley Park, Kansas City, Missouri .	1921
"Anne Hutchinson" In front of State House, Boston, Massachusetts . . . . .	1922
"Storror Memorial" Lincoln, Massachusetts . . . . .	1923
"The Last Arrow" Dodge Estate, Madison, New Jersey. .	1923
Head of Chief Joseph . . . . .	1926
"Sitting Bull" (head) . . . . .	1926
"Mystery Man" . . . . .	1926
"Geronimo" (head) . . . . . Probably	1926
"Sioux Indian" (head) . . . . . Probably	1926
"The Spirit of Life" Longyear Memorial, Brookline, Massachusetts . . . . .	1928

"The Vision" Bust of Colonel Charles Lindbergh, Springville, Utah . . . . .	1929
"Memorial to the Pioneer Mothers of Springville" Springville, Utah . . . . .	1931
"On the War Path" Exhibited at The Pennsylvania Acad- emy of Fine Arts Erected in Brookgreen Gardens, South Carolina . . . . .	1936
"Praying Knight" . . . . .	1938
"Alma Mater" St. Lawrence University, Canton, New York	
"Prayer in the Desert"	
"Governor William Bradford"	
"The Warning"	
"Fighting Indians"	
"Indian Signalling"	
"Anthony Wayne"	
"General George Washington"	
"General U. S. Grant"	
"General Sherman"	
"Major General Howard"	
"General Edwards"	
"General George Meade"	
"The Peace Sign"	
"Indian Warrior"	
"Scanning the Horizon"	
"Young America"	
"Roman Warrior"	
"Study of a Horse"	

"The Archery Lesson"

"Sacajawea"

"Peace Treaty"

"General Hancock"

## PAINTINGS

### LIST OF THIRD DIMENSION PAINTINGS EXHIBITED AT BOSTON ART CLUB

"Log Cabin in Which I was Born"

"Spanish Fork River, Utah"

"Great Salt Lake, Utah"

"Black Rock, Great Salt Lake, Utah"

Sand Dunes, Great Salt Lake, Utah"

"Sage Brush" Salt Lake Valley

"Across the Valley, Utah"

"From the Hill Top"

"Mouth of the Canyon"

"The Cliff, Great Salt Lake, Utah"

"The Old Bridge"

"Adobe House and Barn"

"Distant View of Great Salt Lake, Utah"

Invocation to the Rising Sun"

"Winter Camp"

"Wasatch Range"

"Looking up the Canon"

"The Brick Yard"

"Winter, Arlington Heights, Massachusetts"

"After the Shower"

"The Pines\*\*Early Spring"

"Village Road\*\*Auvern-Sur-Cise, France"

"Wood Interior"

"Wood Interior"

"Wood Interior"

"Light and Shadows"

Wood Interior"

"Wood Interior"

"Wood Interior"

"The Road, Arlington Heights, Massachusetts"

"The Snow Storm"

"The Lake--Spring"

"My Garden"

"The Bird Bath"

"Looking Down the Road"

"Rocks and Trees"

"The Path"

## BRIEF RECORD

### BIRTH

November 22, 1861, Springville, Utah

### PARENTS

Thomas and Jane Hamer Dallin

### ART STUDENT

With Truman Bartlett, Boston, Massachusetts 1880

With Henri Michel Chapu, Academie Julian, Paris,  
France, 1888

With Jean Dampet Ecole des Beaux Arts, Paris, 1895-1897

### MARRIAGE

To Vittoria Colonna Murray June 16, 1891, who at this  
time is living in Arlington, Massachusetts

### CHILDREN

Edwin Bertram Dallin

Lawrence Dallin

Arthur Dallin, killed in France, June 1940

### INSTRUCTOR

Drexel Institute Philadelphia, Pennsylvania 1895

Massachusetts School of Art Boston, Massachusetts.  
Began in 1898 and continued for many years

### AWARDS

Charitable Mechanics Association Competition 1884

Gold Medal American Art Association New York 1888

Honorable Mention Paris Salon 1890

First Class Medal and Diploma Worlds Columbian  
Exposition Chicago, Illinois 1893

Silver Medals, Massachusetts Charitable Mechanics  
Boston 1895

Paris Exposition 1900

Pan American Exposition	Buffalo, New York	1901
Gold Medal	Louisiana Purchase Exposition St. Louis, Missouri	1904
First Prize	Competition for Soldier's and Sailors monument Syracuse, New York	1906
Silver Medal	Johnstown Exposition	
Gold Medal	Paris Salon	1909
Gold Medal	Panama Pacific International Exposit- tion, San Francisco, California	1915

#### HONORS AND DEGREES

Admission to National Academy of Design

Associate Member of above in 1912

Admission to Institute of Art and Letters Nov.16, 1916

Architectural League New York

Boston Society of Architects, N.A. 1931

National Sculptural Society

Royal Society of Arts, London, member

Degree given by Tufts College Honory Master of Arts  
1923

Degree from Boston University of Honory Doctor  
of Fine Arts, 1937

Member of Boston Art Club

Member of St. Botolph Club

Honorary member of St. Botolph Club

President Japan Society

President Eastern Branch Indian Association

Member of Planning Board of Arlington, Massachusetts

Trustee Robbins Library Arlington, Massachusetts

Trustee Symmes Hospital Arlington, Massachusetts

Massachusetts State Art Commission

DEATH

November 4, 1944 Arlington Heights, Boston, Massachusetts



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Salt Lake Tribune, October 18, 1911, "Sculptor Dallin to Visit Old Home."

Salt Lake Tribune, October 29, 1911. "Cyrus E. Dallin is at Home Again."

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Salt Lake Telegram. November 28, 1915. "Signal of Peace Statue will be Retained."

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Deseret News. August 23, 1917. "Sculptor Requests Destruction of Copy of 'Signal of Peace.'"

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